

MODERN PIANOFORTE TECHNIQUE

BY

A. S. VOGT

Part 1, \$1.25

Complete, \$1.50

Part 2, 50c.

Complete, Limp Cloth, \$2.00

WHALEY, ROYCE & CO., LIMITED

TORONTO, CANADA

356 MAIN STREET
WINNIPEG, MAN.

156 YONGE STREET
TORONTO, ONT.

POPULAR PIANO CLASSICS

VOL. I.

CONTENTS

Aragonesa (from Ballet "Le Cid")	J. MASSENET
Arlésuite et Colombine (Air de Ballet)	F. THOMÉ
Berceuse in E flat, op. 49	F. THOMÉ
Berceuse in F flat	CÉSAR CUI
Bidette (Waltz), op. 372 No. 1	J. B. DUVERNOY
Bonne Humeur (Good Humour) Rondo	FR. BAUMFELDER
Cabaretta, op. 83	TH. LACK
Canzonetta, op. 24, No. 3	B. GODARD
Chanson triste, op. 40, No. 2	F. TSCHAIKOWSKY
First Mazurka (in D Minor), op. 26	B. GODARD
Gavotte (from Mignon)	A. THOMAS
Idylle, op. 134	TH. LACK
Le Sérénade, Valse, op. 36	F. THOMÉ
Marche funèbre, op. 36	F. CHOPIN
Nocturne in B flat minor, op. 9, No. 1	F. CHOPIN
Petite Mazurka	W. RAPELLSIKOFF
Pomponnette	A. DURAND
Second Valse, op. 86	A. DURAND
Simple Aven (Simple Confession), op. 26	F. THOMÉ
Sous la Feuille (Under the Leaves), op. 29	F. THOMÉ
Valse in E flat, op. 63	A. DURAND
Valse in D flat, op. 64, No. 1	F. CHOPIN
Valse in E flat, op. 39, No. 2	F. TSCHAIKOWSKY
Valse chromatique, op. 88	B. GODARD
Valse lente (from "Sylvia")	L. DELIBES
Ventisienne (Fourth Barcarolle), op. 110, No. 2	B. GODARD
Water nymph (Au Fil de l'Eau), op. 117	TH. LACK

PRICE, \$1.00 NET

WHALEY, ROYCE & CO., LIMITED

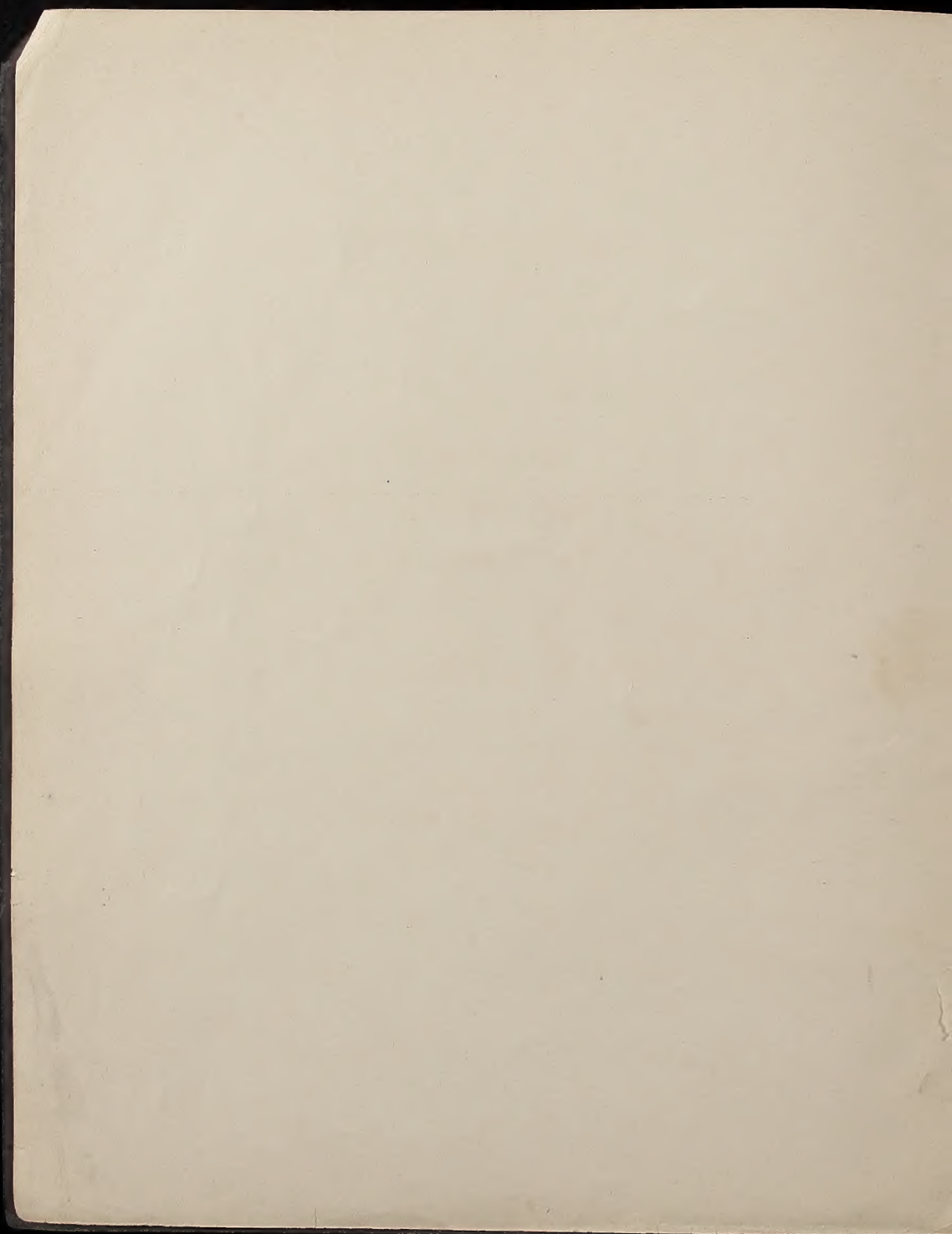
356 MAIN STREET
WINNIPEG, MAN.

188 YONGE STREET
TORONTO, ONT.

C G D A
a e b f#

p3
4
5
13
20
25
34





Third and Revised Edition.

MODERN
PIANOFORTE
TECHNIQUE.

By

A. S. VOGT.

Part I, \$ 1.25. * Part II, 50¢

Complete, \$ 1.50.

Complete, Limp Cloth, \$ 2.00

Whaley, Royce & Co Limited.

UNIVERSITY OF TORONTO

34,213

EDWARD JOHNSON
MUSIC LIBRARY

PREFACE.

The varied series of exercises contained within this work are designed to furnish, along modern lines and in concise form, a comprehensive and thorough basis of technical study for piano students.

The author has carefully endeavored to avoid the use of any superfluous material, and to so arrange the various sections of the work as to render the exercises of greatest practical value for pupils from the junior to the highest grades of piano playing.

Throughout the book the studies generally are presented in a uniform key, with the object of encouraging instructors to require from their pupils a methodical course of transposition into remaining keys, thus in every way enhancing the technical value of the exercises besides developing the intellect of the pupil.

Scales and Arpeggios are treated somewhat in detail in a special section of the work, with regard more particularly to the requirements of students preparing for examinations in practical music, as well as supplying teachers with a conveniently classified book of reference fully covering this most important part of technical routine.

Toronto, May 1900.

A. S. VOGT.

Preface to Second Edition.

The very encouraging reception accorded the first edition of this book may be regarded as an indication of an existing demand for a work embodying every variety of technical material logically and systematically classified. A number of special exercises have been added to this edition, and the work generally has been carefully revised.

It is suggested, for advanced pupils, that a judicious selection of supplementary technical études be employed as the teacher may direct.

Pischna's Technische Studien, (*Steingraber Edition*); Wiehmayer's Schule der Finger-Technik, (*Edit. Schuberth*); Theodor Kullak's Seven Octave Studies, Op. 48. Vol. II, as revised by W. H. Sherwood (*Halch Music Co.*) and selections from Clementi's Gradus ad Parnassum are specially recommended.

Toronto, April 1901.

A. S. VOGT.

Preface to Third Edition.

A number of special exercises have been added to the section of exercises for stationary hand and for moving hand respectively, and a thorough revision has been made of the scales and arpeggios, rendering the last named section of added practical value to candidates for examination in piano playing, in connection with the local centre and higher examinations of the existing leading musical examining bodies.

Toronto, July 1903.

A. S. VOGT.

MODERN PIANOFORTE TECHNIQUE.

It is recommended that the exercises contained in this work be practised in a variety of degrees of tone, speed, and forms of touch. A thorough and regular course of transposing, will also, it is hardly necessary to state, enhance the value of the various sections of this work as technical studies, besides assisting materially in the general musical development of the student.

Of special importance is systematic preliminary separate hand practice, and a daily selection of exercises from the various sections of the book as the teacher may direct.

Do not depress whole notes.

A. S. VOGT.

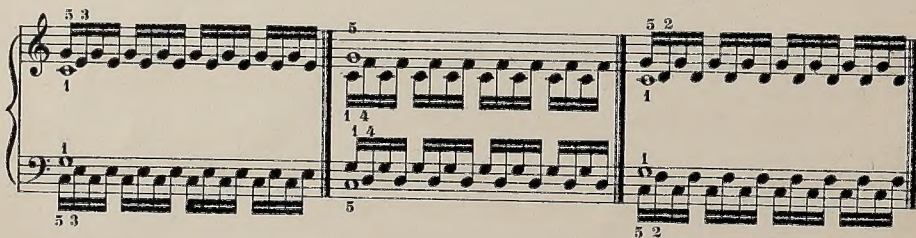
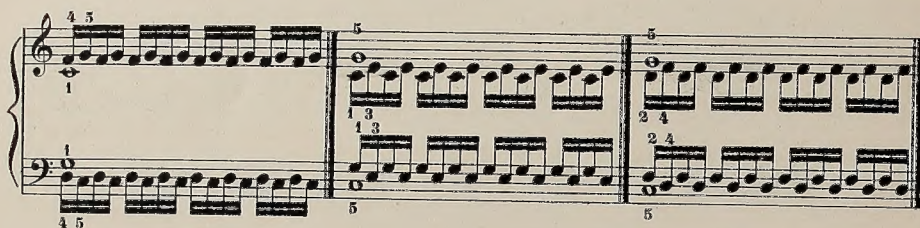
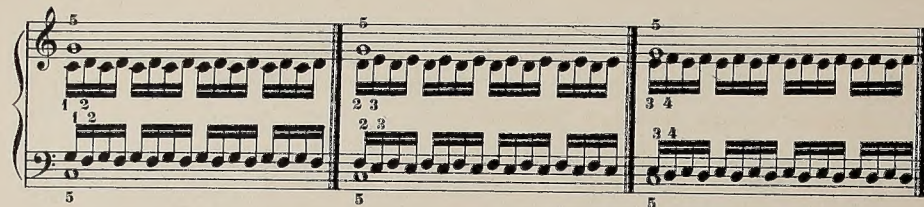
EXERCISES FOR CULTIVATING INDEPENDENCE OF THE FINGERS.

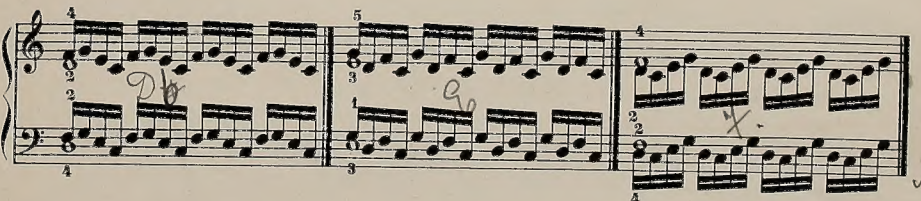
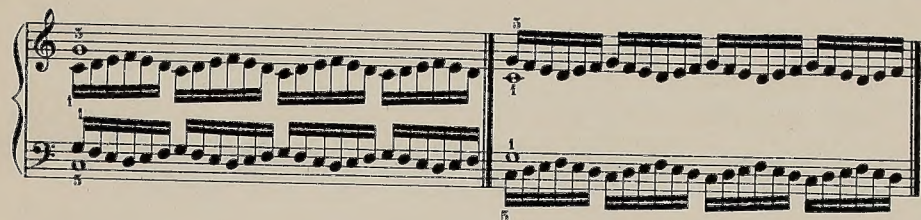
Staccato

1 2 3 4 2 2 3 4 3 2 3 4 4 2 3 4

Depress whole notes

*) The unemployed fingers should rest silently on the surface of keys represented by whole notes. When it is desired to vary the practice by holding down the whole notes they should be pressed down and held but not sounded.

do not depress whole notes



(over)

Handwritten annotations in blue ink:

- System 1: Measure 3: $2b$; Measure 4: $8b$; Measure 5: Ab
- System 2: Measure 3: $2b$; Measure 4: $8b$; Measure 34: Bb
- System 3: Measure 3: B ; Measure 4: $2b$; Measure 45: B
- System 4: Measure 3: Bb ; Measure 4: Ab ; Measure 34: B
- System 5: Measure 3: Bb ; Measure 4: Ab ; Measure 45: Bb

The image displays a page of musical notation for piano, consisting of five systems of two staves each. The notation is written in a key signature of one flat (B-flat) and a time signature of 3/8. The music features continuous eighth-note patterns in both the treble and bass staves. Fingerings are indicated by numbers 1-5 above or below notes. The page is numbered 7 in the top right corner.

5 1 3 2 5 1 2 3 5 1 3 2

1 1 1

5 3 4 5 4 3 5 3 4

5 5 4 5

3 2 2 1 1 2 3

1 1 3 2 3

5 4 5 3 4 3

5 3 2 4 3 4 3 5

1 1 2 1 2

1 1 1

3 5 4 2 5 4 5 4 3 1

4 5 4 5 3 2

2 1 2 1 1 4

3 3 3

4 5 4 5 2 4 5 2

4 5 4 5 4 5

1 5 1 5 1 5

2 2 2

5 1 5 4 1 5 4 1

EXERCISES WITH STATIONARY HAND.

9

The importance of systematic practice of five finger exercises as a medium for developing flexibility and endurance in execution cannot be overestimated.

In the following studies the most careful attention should be paid to details of accentuation as is naturally suggested in the various examples. Properly, qualified teachers will not neglect to direct their pupils to employ the various kinds of touch, (legato, staccato, portamento etc.) and progressively and systematically to vary the degrees of tone and speed throughout in repetitions of the exercises, which should be played in all major keys with the same fingering.

Exercises for Two Fingers.

The musical score consists of five systems of piano exercises, each with a treble and bass staff. The exercises are designed for two fingers (1 and 2) and are written in C major. The first system shows exercises for fingers 1-2, 2-3, 3-4, and 4-5. The second system shows exercises for fingers 2-3, 3-4, 4-5, and 5-1. The third system shows exercises for fingers 1-2, 2-3, 3-4, and 4-5. The fourth system shows exercises for fingers 4-5, 5-1, 1-2, and 2-3. The fifth system shows exercises for fingers 4-5, 5-1, 1-2, and 5-1. Each exercise is a short melodic phrase with a corresponding bass line, often featuring a steady eighth-note accompaniment in the bass.

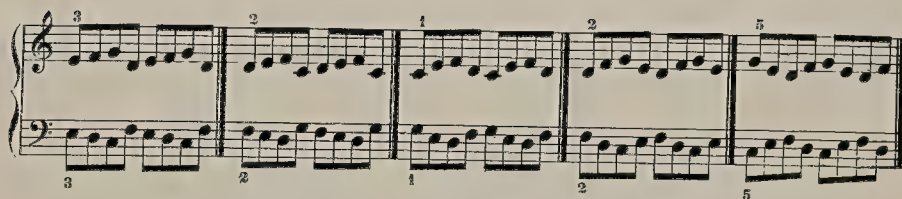
NOTE:— Because of the natural weakness of the fourth and fifth fingers special attention should be given to their development in the employment of the exercises in this and other sections of the work.

Exercises for Three Fingers.

The page contains five systems of piano exercises, each consisting of a treble and bass staff. The exercises are designed for three fingers (1, 2, 3) and are numbered 1 through 5. Each system contains five measures of music. The first system includes fingerings: 1 2 3 2, 2 3 4 3, 3 4 5 4, 5, and 4. The second system includes fingerings: 3, 1, 2, 3, and 5. The third system includes fingerings: 4, 3, 1, 2, and 3. The fourth system includes fingerings: 5, 4, 3, 1, and 2. The fifth system includes fingerings: 5, 4, 1, 2, and 5.



Exercises for Four Fingers.

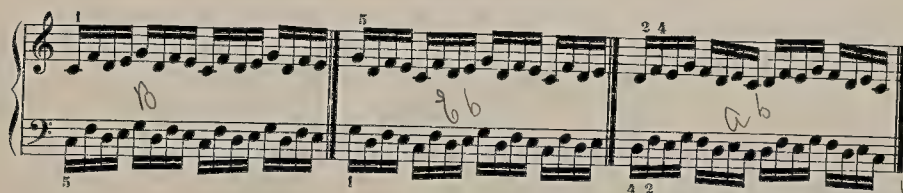
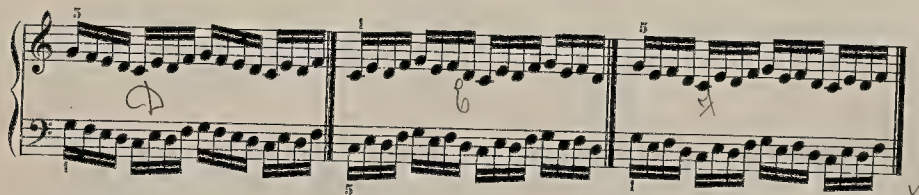
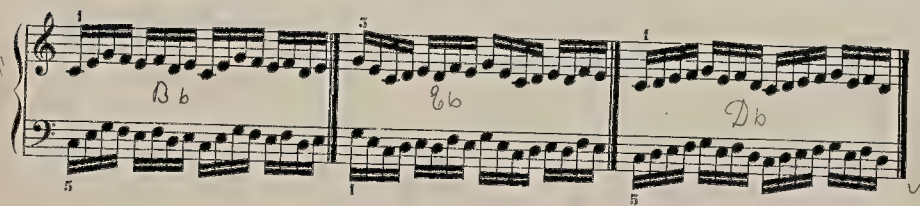
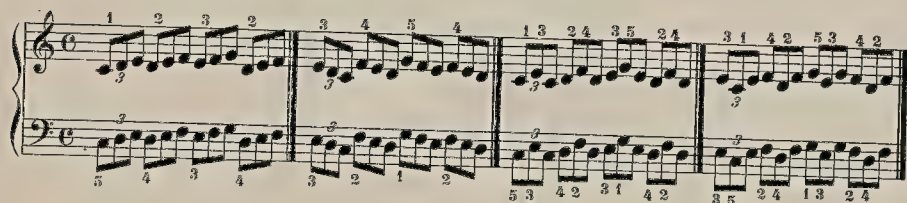


Four systems of piano exercises for five fingers, each consisting of five measures. The exercises are written for piano (indicated by the grand staff) and feature various fingerings and patterns. The first system uses a 4-measure pattern in the right hand and a 4-measure pattern in the left hand. The second system uses a 1-measure pattern in the right hand and a 1-measure pattern in the left hand. The third system uses a 2-measure pattern in the right hand and a 2-measure pattern in the left hand. The fourth system uses a 2-measure pattern in the right hand and a 2-measure pattern in the left hand.

Exercises for Five Fingers.

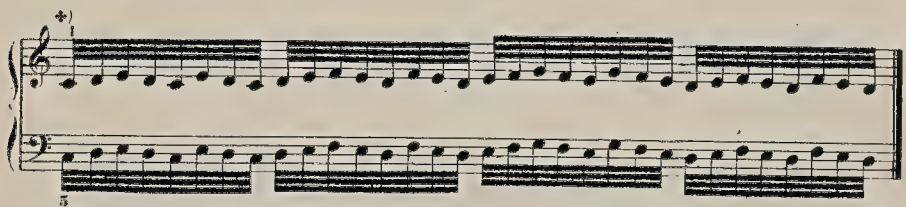
A single system of piano exercises for five fingers, consisting of five measures. The exercises are written for piano (indicated by the grand staff) and feature various fingerings and patterns. The first measure uses a 1-measure pattern in the right hand and a 1-measure pattern in the left hand. The second measure uses a 2-measure pattern in the right hand and a 2-measure pattern in the left hand. The third measure uses a 3-measure pattern in the right hand and a 3-measure pattern in the left hand. The fourth measure uses a 4-measure pattern in the right hand and a 4-measure pattern in the left hand. The fifth measure uses a 5-measure pattern in the right hand and a 5-measure pattern in the left hand.

+) See foot note at bottom of page 16.



over

Handwritten musical score on page 14, featuring five systems of piano accompaniment. Each system consists of a treble and bass staff with dense sixteenth-note patterns. Handwritten annotations in blue ink are present: "D b", "E b", "E", "A", "B b", "B", "E b", "D. b", and "B. b". Fingerings (1-5) are indicated above notes. Checkmarks are visible at the end of the first, third, fourth, and fifth systems.



+) The above examples in 32nd notes should be utilized as exercises in velocity and repeated at the highest possible rate of speed (consistent with evenness of touch) up to, but not beyond, the first indications of fatigue in the hand.

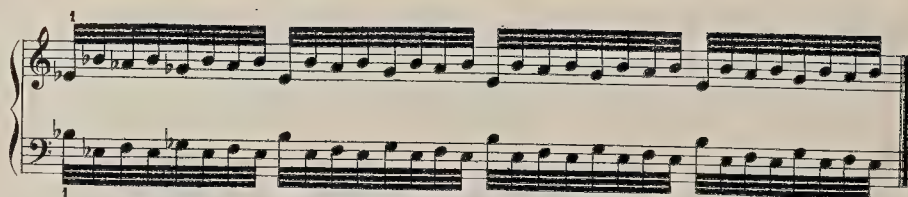
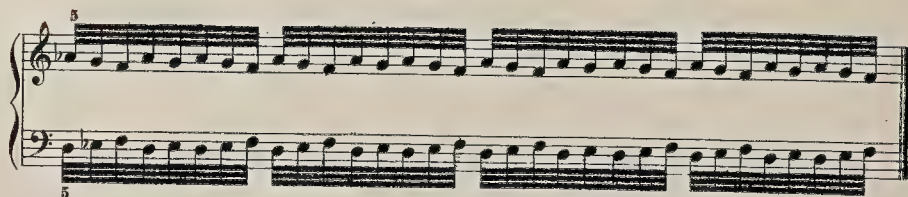
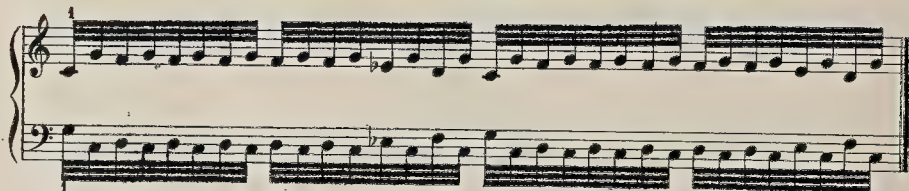
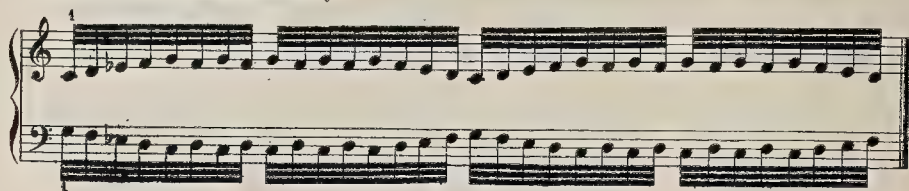
The image displays five systems of piano exercises. Each system consists of a treble staff and a bass staff. The first two systems are marked with a '1' above the treble staff, indicating a first finger exercise. The last three systems are marked with a '3' above the treble staff, indicating a third finger exercise. The exercises are composed of continuous eighth-note patterns in both hands, designed to practice staccato and legato techniques.

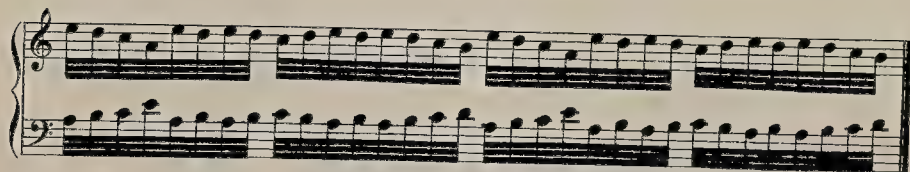
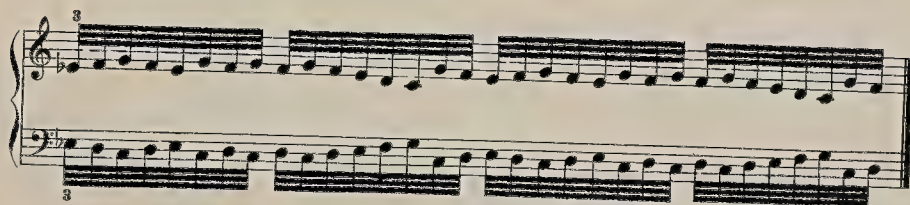
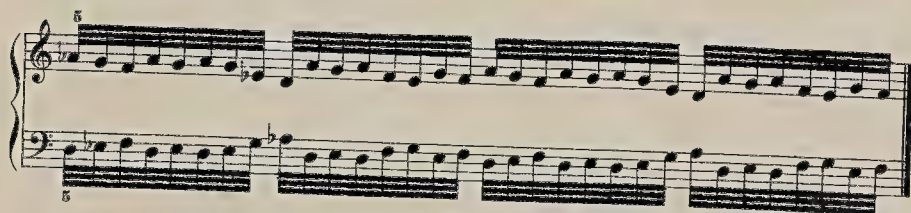
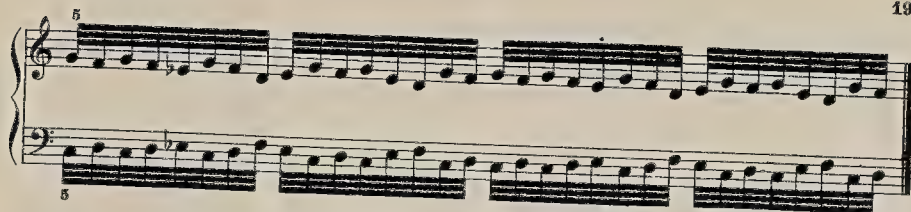
The employment of staccato in one hand with legato at the same time in the other is recommended as a beneficial variety of practice specially calculated to cultivate independence of action between the two hands. Other varieties of touch may also be employed in like manner in this and other sections of the work.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of two measures, each with a repeat sign at the end. The melody is a simple, folk-like tune, and the accompaniment provides a steady harmonic support.

Measures 1-4 of the waltz. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of eighth notes, and the bass line consists of quarter notes.

Supplementary exercises specially designed to develop strength and flexibility in the weaker fingers. These examples should also each be transposed into several other keys.



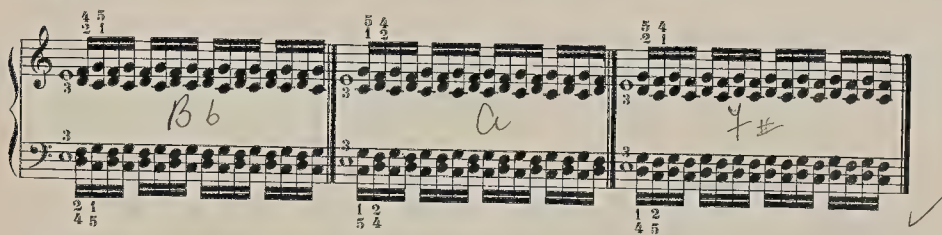


EXERCISES IN PAIRED NOTES.

The tendency which so frequently manifests itself to play thirds and other paired notes one after the other must be carefully guarded against. Properly directed and persevering study in this important section will have a most beneficial effect in equalizing the touch and cultivating firmness and precision in attack.

The image displays five systems of musical exercises for piano, each consisting of a grand staff (treble and bass clef) with paired notes. The exercises are in 3/4 time and feature various fingerings and articulations.

- System 1:** Treble clef starts with a 3rd finger fingering (3, 4, 5, 4, 3) and a 4th finger fingering (4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass clef starts with a 6th finger fingering (6, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). The exercise consists of two measures of paired notes.
- System 2:** Treble clef starts with a 3rd finger fingering (3, 4, 5, 4, 3) and a 4th finger fingering (4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass clef starts with a 3rd finger fingering (3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). The exercise consists of two measures of paired notes.
- System 3:** Treble clef starts with a 4th finger fingering (4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass clef starts with a 2nd finger fingering (2, 1, 2, 3, 4, 5, 4, 3, 2, 1). The exercise consists of two measures of paired notes.
- System 4:** Treble clef starts with a 4th finger fingering (4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass clef starts with a 2nd finger fingering (2, 1, 2, 3, 4, 5, 4, 3, 2, 1). The exercise consists of two measures of paired notes.
- System 5:** Treble clef starts with a 3rd finger fingering (3, 4, 5, 4, 3) and a 4th finger fingering (4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass clef starts with a 3rd finger fingering (3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). The exercise consists of two measures of paired notes.



The image displays a page of musical notation for piano, consisting of five systems of two staves each. The notation is written in a key signature of one flat (B-flat) and a 4/4 time signature. The music features continuous eighth-note patterns in both the treble and bass staves. Fingering numbers (1-5) are indicated above or below the notes to guide the performer. The systems are separated by vertical bar lines, and the page concludes with a double bar line.

The page contains five systems of musical exercises for piano. Each system is written on a grand staff (treble and bass clef). The exercises involve complex rhythmic patterns, often with triplets and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below the notes. Some exercises include slurs and accents. The notation is dense and technical, typical of a piano method book.

*) The examples from this point should be practiced through several octaves of the key board.

EXERCISES WITH MOVING HAND.

The range of these studies should be extended through several octaves of the key-board with the same fingering in all major keys.

The image displays five systems of piano exercises, each consisting of a treble and bass staff. The exercises are designed to be played with both hands moving across the keyboard. Fingering numbers (1-5) are indicated above or below notes to guide the player. Slurs are used to indicate phrases or groups of notes to be played smoothly. The exercises vary in tempo and complexity, with some featuring triplets and others using eighth or sixteenth notes. The first system is in a simple, steady rhythm. The second system introduces triplets and more complex rhythmic patterns. The third system features a more rapid, flowing melody. The fourth system is a slower, more lyrical exercise. The fifth system is a fast, technically demanding exercise with many sixteenth notes.

2 octaves

25

26

etc.

etc.

etc.

6b

etc.

etc.

etc.

etc.

6b

etc.

etc.

etc.

etc.

a

etc.

etc.

etc.

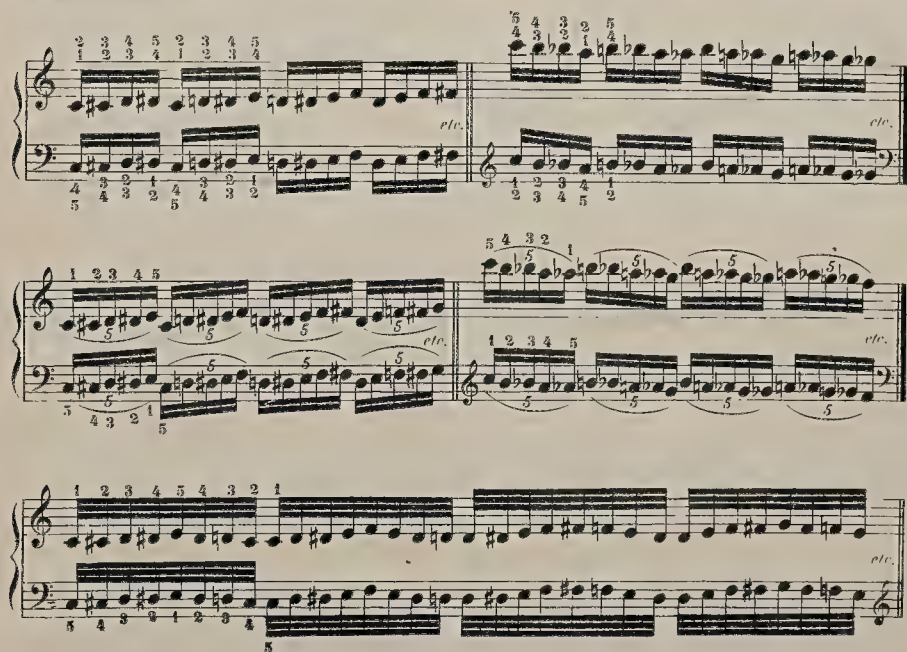
etc.

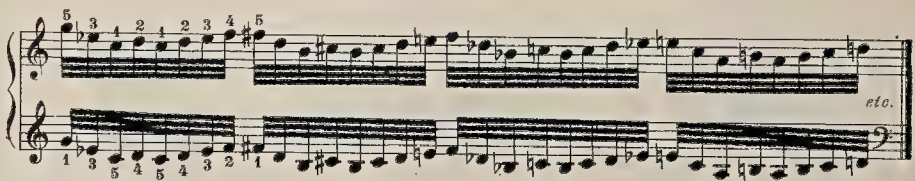
This page contains musical notation for 'The Merry Widow' by Franz Lehár. It includes piano accompaniment and vocal lines. The notation is in 2/4 time and features various fingerings and 'etc.' markings. The piano part is written in treble and bass staves, while the vocal part is in a single staff. The music is in G major and 2/4 time. The piano part includes fingerings such as 1, 2, 3, 4, 5, and 6. The vocal part includes fingerings such as 1, 2, 3, 4, 5, and 6. The 'etc.' markings indicate that the music continues beyond what is shown on the page.

This page contains five systems of musical notation for piano, each consisting of a treble and a bass staff. The notation includes various fingerings (numbers 1-5) and 'etc.' markings, indicating a continuous or improvisatory style. The first system shows a treble staff with a descending scale (5, 4, 3, 2, 1) and a bass staff with an ascending scale (1, 2, 3, 4, 5). The second system features a treble staff with a descending scale (4, 3, 2, 1) and a bass staff with an ascending scale (1, 2, 3, 4, 5). The third system shows a treble staff with a descending scale (5, 4, 3, 2, 1) and a bass staff with an ascending scale (1, 2, 3, 4, 5). The fourth system features a treble staff with a descending scale (5, 4, 3, 2, 1) and a bass staff with an ascending scale (1, 2, 3, 4, 5). The fifth system shows a treble staff with a descending scale (5, 4, 3, 2, 1) and a bass staff with an ascending scale (1, 2, 3, 4, 5).



This scale example as well as the various exercises preceding it should be practiced in all keys with the same fingering indicated for the key of C.



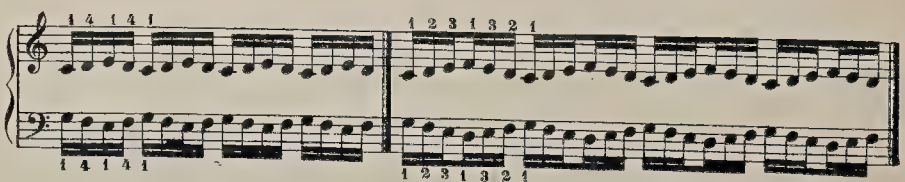
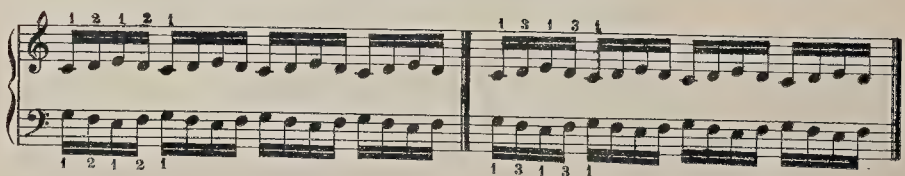
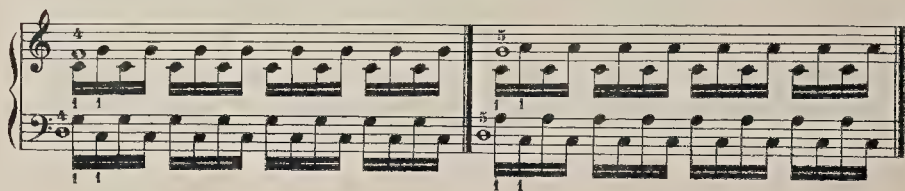


EXERCISES IN GROUPED NOTES WITH MOVING HANDS.

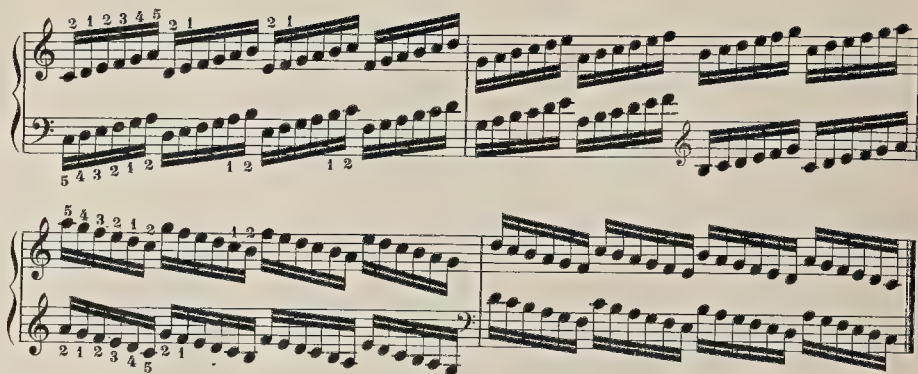
This page contains five systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) and a single treble staff. The notation is highly technical, featuring numerous triplets, sixteenth-note runs, and complex fingerings indicated by numbers 1-5 above or below notes. The word "etc." is used to indicate that the patterns continue. The systems are arranged vertically, with the first system at the top and the fifth at the bottom. The notation is in black ink on aged paper.

EXERCISES PREPARATORY TO SCALE PLAYING.

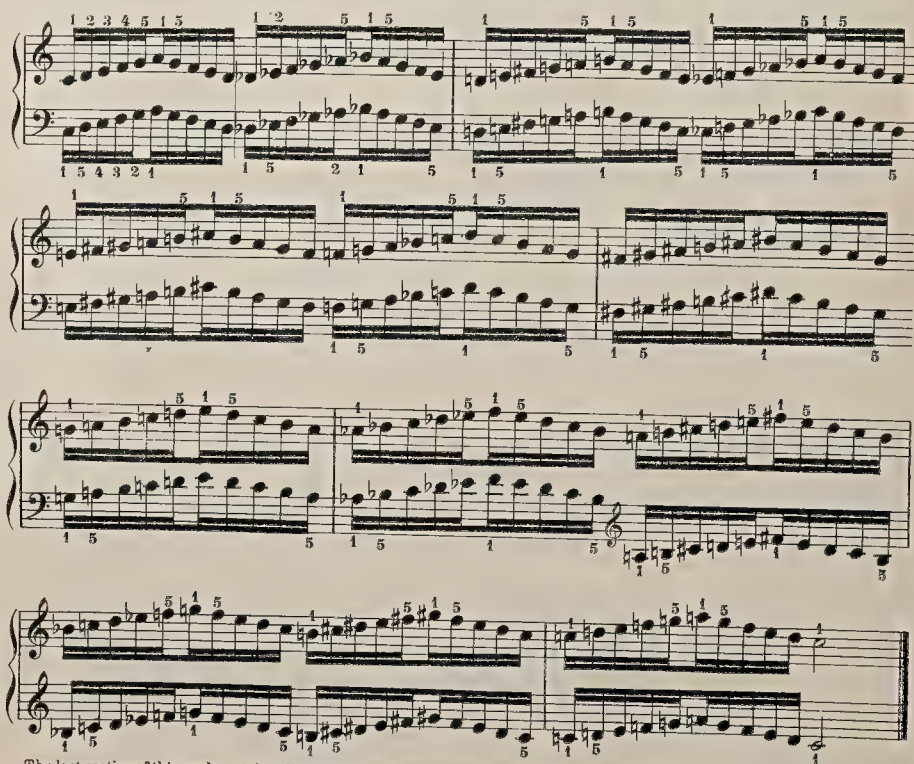
When the student has acquired a reasonable degree of independence in fingering and evenness of touch, the exercises in this section may be taken up. The acquirement of thorough freedom in the action of the thumb is indispensable to smooth and facile execution in the playing of scales. Careful attention to detailed practice in the passing of the thumb is therefore earnestly recommended.



This page contains five systems of musical notation for piano, each consisting of a treble and a bass staff. The notation includes various musical symbols such as notes, rests, and slurs, along with fingerings indicated by numbers 1 through 5. The first four systems are in a single key, while the fifth system shows a key change, indicated by a sharp sign on the bass staff. The music is written in a style typical of early 20th-century piano literature.



NOTE: — The above examples should be played in every major key with the same fingering.



The last section of this work contains all major, minor and chromatic scales carefully fingered and classified.

EXERCISES IN BROKEN AND SOLID CHORDS WITH STUDIES IN ARPEGGIO PLAYING.

The examples on this page should be practiced in all major and minor keys with the same fingering.

The page contains four systems of musical exercises for piano, each consisting of a treble and bass staff. The exercises are designed to be practiced in all major and minor keys with the same fingering.

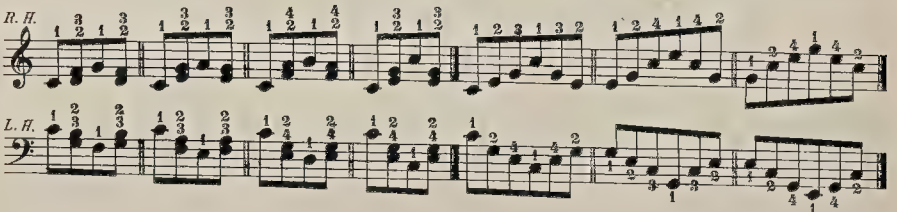
- System 1:** Features broken chords and arpeggios in C major. The first two measures show ascending and descending eighth-note patterns. The last two measures show solid chords (triads) with fingerings: 1-3-5, 5-3-1, 1-3-5, and 5-3-1.
- System 2:** Continues with broken chords and arpeggios. The last two measures show solid chords with fingerings: 5-3-1, 1-3-5, 5-3-1, and 1-3-5.
- System 3:** Features more complex arpeggio patterns. The last two measures show solid chords with fingerings: 5-3-1, 1-3-5, 5-3-1, and 1-3-5.
- System 4:** Continues with arpeggio patterns. The last two measures show solid chords with fingerings: 5-3-1, 1-3-5, 5-3-1, and 1-3-5.

The following unbracketed examples are designed more specially for practice with separate hands.

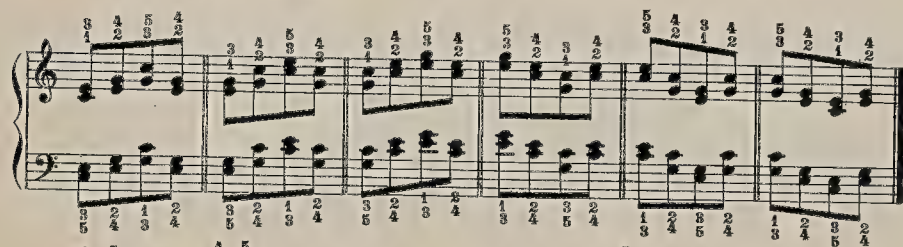
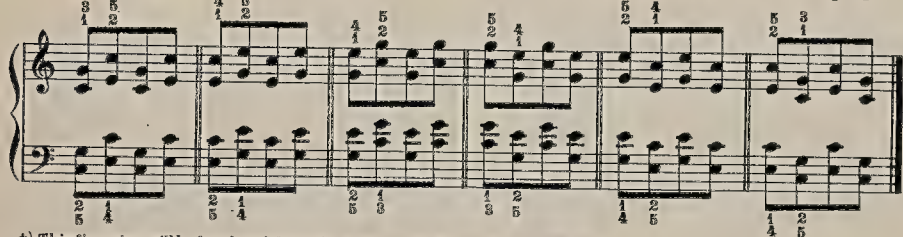
Right hand.



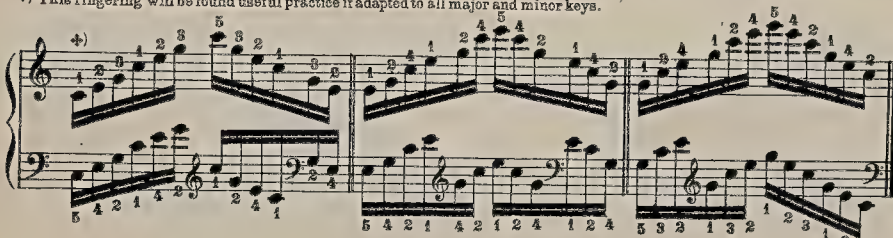
Left hand.



R. H.  *L. H.* 

+) This fingering will be found useful practice if adapted to all major and minor keys.

+) 



The following eight models should be practiced in all major and minor keys with appropriate fingering.

NOTE. — For the fingering of Arpeggios of the common chord in all keys, observe section of this work beginning at page 55, which is devoted to Scales and Arpeggios in detail.

The Dominant Seventh Chord.

These exercises should be practiced in all keys and with the same fingering. Where the signature includes black keys the following example will serve as a suggestion for alternative fingering.

The order of fingering presented in the accompanying example should also be systematically practiced in various keys:—



+) With the same fingering in all keys. In the regular routine, however, when a position of the Arpeggios begins on a black key, place the second finger upon the same when undertaking an upward progression in the right hand or a downward with the left. In each case the first finger should take the first white key in the Arpeggios and the other fingers should be placed in their consequent natural order upon succeeding keys.



The following eight models should be practiced in all keys with appropriate fingering as indicated in foregoing remarks.



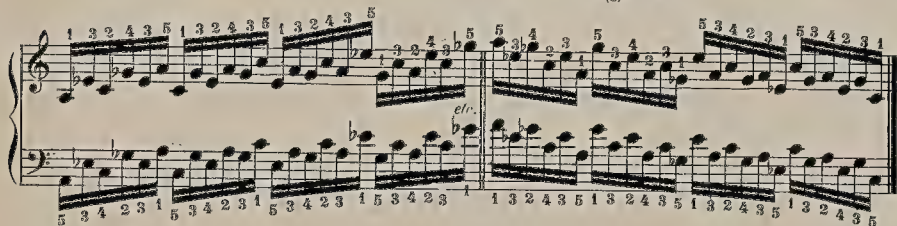
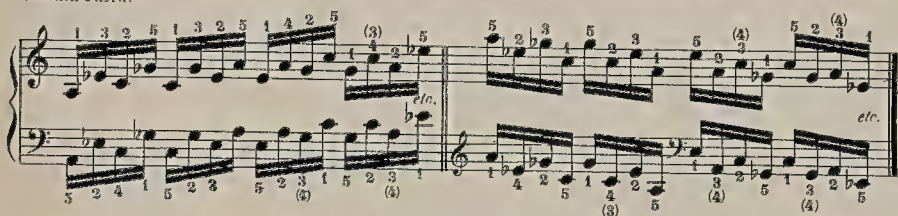
3. 4. 5. 6. 7. 8.

Chord of the Diminished Seventh.

These models should be practiced in all the chords of the Diminished Seventh with appropriate fingering.



The remarks in this section referring to the fingering of chords of the Dominant Seventh apply also to the Diminished Seventh Chord.



The following four exercises should be practiced through all chords of the Diminished Seventh with appropriate fingering.



EXERCISES IN ALTERNATING FINGERS ON THE SAME KEY.

The exercises are organized into five systems, each with a grand staff (treble and bass clef) and fingerings indicated by numbers 1-5 above or below notes.

- System 1:** Simple eighth-note patterns. Treble clef: 2 1 2 1, 3 2 1 3 2 1, 4 3 2 1 4, 5 4 3 2 1 5. Bass clef: 1 2 1 2, 3 2 1 3 2 1, 4 3 2 1 4, 5 4 3 2 1 5.
- System 2:** Eighth-note patterns with some beamed sixteenth notes. Treble clef: 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1. Bass clef: 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1. Includes 'etc.' markings.
- System 3:** Eighth-note patterns with sharps and flats. Treble clef: 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1. Bass clef: 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1. Includes 'etc.' markings.
- System 4:** Eighth-note patterns with triplets. Treble clef: 3 2 1 3 2 1 3, 3 3 3 3 3 3, 3 2 1 3 2 1 3, 3 3 3 3 3 3. Bass clef: 3 2 1 3 2 1 3, 3 3 3 3 3 3, 3 2 1 3 2 1 3, 3 3 3 3 3 3. Includes 'etc.' markings.
- System 5:** Eighth-note patterns with triplets and sixteenth notes. Treble clef: 3 2 1 3 3 3, 3 3 3 3 3 3, 3 2 1 3 2 1 3, 3 3 3 3 3 3. Bass clef: 3 2 1 3 3 3, 3 3 3 3 3 3, 3 2 1 3 2 1 3, 3 3 3 3 3 3. Includes 'etc.' markings.

Besides the finger marks given in preceding examples additional value will be lent the exercises by introducing every possible variation in the fingering. As an instance the example included in the second brace on the preceding page may be varied by using the second and third fingers — also the third and fourth and finally the fourth and fifth throughout.

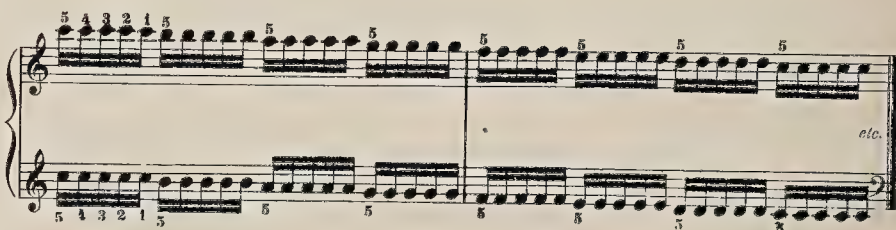
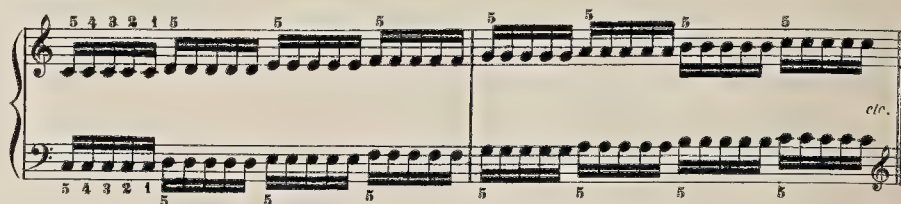
First musical exercise system, consisting of a grand staff (treble and bass clefs). The treble staff begins with a sequence of notes with fingerings 4, 3, 2, 1, 4, followed by a series of eighth notes with a '4' above them. The bass staff begins with a sequence of notes with fingerings 4, 3, 2, 1, 4, followed by a series of eighth notes with a '4' below them. The system concludes with the notation *etc.*

Second musical exercise system, consisting of a grand staff. The treble staff begins with a sequence of notes with fingerings 4, 3, 2, 1, 4, followed by a series of eighth notes with a '4' above them. The bass staff begins with a sequence of notes with fingerings 4, 3, 2, 1, 4, followed by a series of eighth notes with a '4' below them. The system concludes with the notation *etc.*

Third musical exercise system, consisting of a grand staff. The treble staff begins with a sequence of notes with fingerings 4, 3, 2, 1, 4, followed by a series of eighth notes with a '4' above them. The bass staff begins with a sequence of notes with fingerings 4, 3, 2, 1, 4, followed by a series of eighth notes with a '4' below them. The system concludes with the notation *etc.*

Fourth musical exercise system, consisting of a grand staff. The treble staff begins with a sequence of notes with fingerings 4, 3, 2, 1, 4, followed by a series of eighth notes with a '4' above them. The bass staff begins with a sequence of notes with fingerings 4, 3, 2, 1, 4, followed by a series of eighth notes with a '4' below them. The system concludes with the notation *etc.*

In this section, as in others, it is recommended to transpose all diatonic examples into every major key with the same fingering.



TRILL EXERCISES.

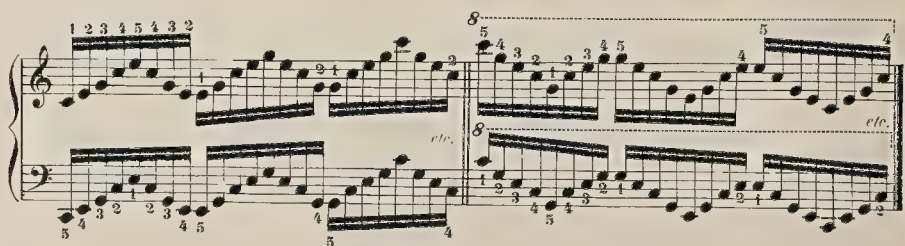
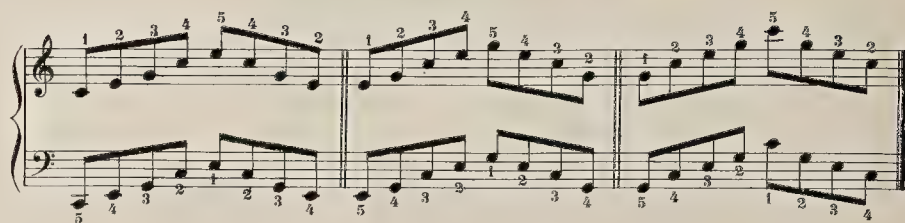
45

The image displays five systems of piano trill exercises. Each system consists of a treble staff and a bass staff. Fingerings are indicated by numbers 1 through 5 placed above or below the notes. The exercises are as follows:

- System 1:** Treble staff starts with a trill on G4 (fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass staff starts with a trill on G3 (fingerings: 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1).
- System 2:** Treble staff starts with a trill on A4 (fingerings: 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass staff starts with a trill on A3 (fingerings: 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1).
- System 3:** Treble staff starts with a trill on B4 (fingerings: 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass staff starts with a trill on B3 (fingerings: 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1).
- System 4:** Treble staff starts with a trill on C5 (fingerings: 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass staff starts with a trill on C4 (fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1).
- System 5:** Treble staff starts with a trill on D5 (fingerings: 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass staff starts with a trill on D4 (fingerings: 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1).

The above examples to be practised in all keys with the same fingering.

EXTENSION EXERCISES.



The above examples should be played in all keys with the same fingering. Teachers will also direct pupils in the practice of special finger gymnastics designed to develop and increase the expansion of the hand.



EXERCISES IN SKIPS.

47

In skipping from one note to another care should be taken to attack from directly above the keys and not from the side.

The image contains five systems of musical exercises for piano, each consisting of a treble and bass staff. The exercises are designed to practice skips between notes. Each system is marked with a '+' symbol, indicating a key change or a specific exercise marker. The first system shows a sequence of eighth notes. The second system shows a sequence of eighth notes with a key signature change to one flat. The third system shows a sequence of eighth notes with a key signature change to two flats. The fourth system shows a sequence of eighth notes with a key signature change to one sharp. The fifth system shows a sequence of eighth notes with a key signature change to two sharps. Each system includes a '+' symbol indicating a key change or a specific exercise marker.

*) To be played in every key.

W. R. & Co 771

U.S. Copyright 1900 by WHALBY, ROYCE & Co

EXERCISES IN CHANGING HANDS.

Notes with upstems to be played with the right, down stem notes with the left hand.

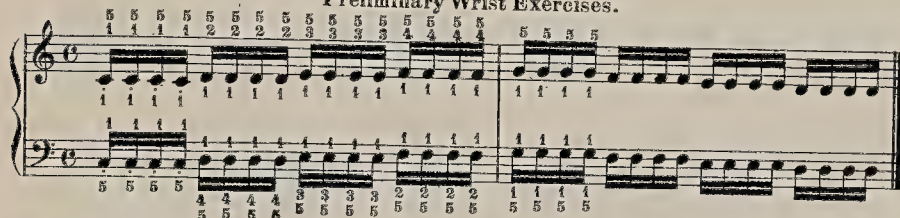
The musical exercises are arranged in two systems. The top system contains six staves of music, each with a treble clef and a key signature of one sharp (F#). The exercises involve various rhythmic patterns, including triplets, eighth notes, and sixteenth notes, with some measures marked 'etc.'. The bottom system contains four staves of music, each with a grand staff (treble and bass clefs) and a key signature of one sharp. These exercises involve more complex rhythmic patterns, including sixteenth and thirty-second notes, with some measures marked with '+' or '++'.

+) To be played in all keys with the same fingering. ++) These diatonic and chromatic scale examples may be extended throughout the compass of the keyboard.

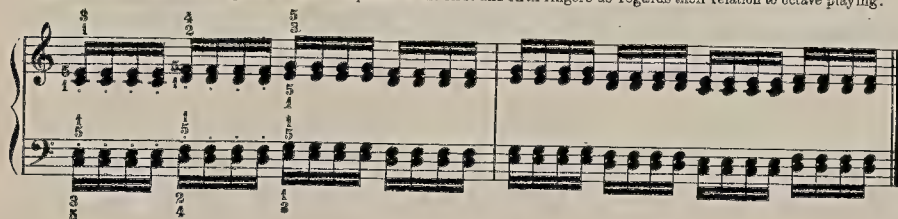
FOUNDATION EXERCISES IN OCTAVE PLAYING.

For the acquirement of facility in octave playing a systematic cultivation of lightness and endurance in the action of the wrist is absolutely indispensable. All tendency to stiffness of the arm and wrist should be overcome and carefully avoided.

Preliminary Wrist Exercises.



Special attention should be given to the development of the first and fifth fingers as regards their relation to octave playing.



Two systems of piano exercises. Each system consists of a treble and bass staff. The first system has two measures. The second system has two measures, with the second measure featuring a treble clef change in the bass staff. Fingerings are indicated by numbers 1-5 above or below notes.

Broken Octaves.

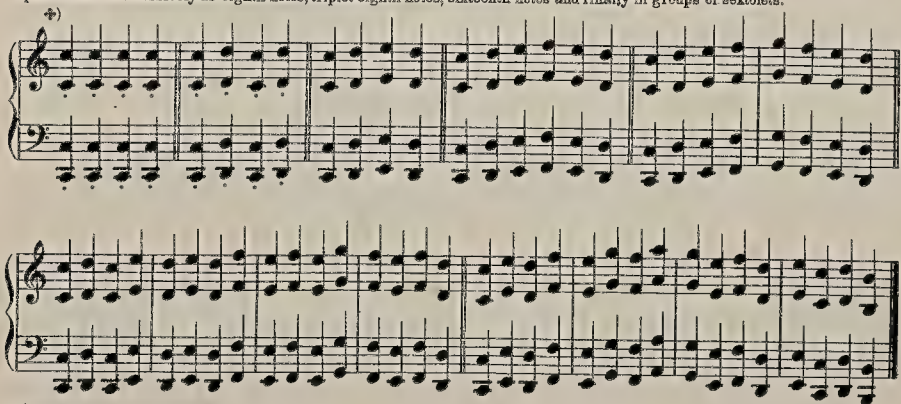
Three systems of piano exercises for broken octaves. Each system consists of a treble and bass staff. The first system is marked with a plus sign and has two measures. The second system has two measures. The third system has two measures, with the second measure featuring a treble clef change in the bass staff. Fingerings are indicated by numbers 1-5 above or below notes.

+) To be practiced in all keys.



+) To be transposed into all keys.

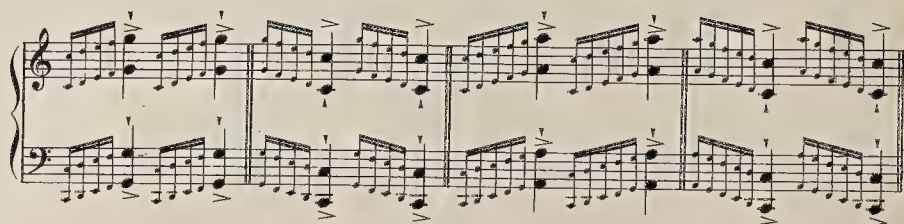
NOTE:— The examples here given should first be played, as written, in quarter notes, staccato, followed by repetitions of each quarter note successively as eighth notes, triplet eighth notes, sixteenth notes and finally in groups of sextolets.



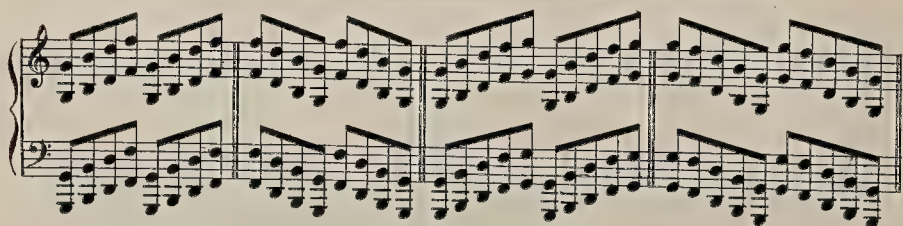
+) To be practiced in all keys.

The following example should also be transposed into every major and minor key.





Other positions of the Broken Chords should be practiced in the same manner in all keys. It will also be found useful to accent the last note of each figure as in the diatonic examples given above, the unaccented notes to be played very lightly and rapidly. It is also recommended to vary the exercises by altering the order of the accent giving special emphasis to the first note of each figure and playing the remaining notes with all possible speed and lightness of touch both in the scale and broken chord examples. All broken chords and arpeggios should be practiced in contrary as well as similar motion.



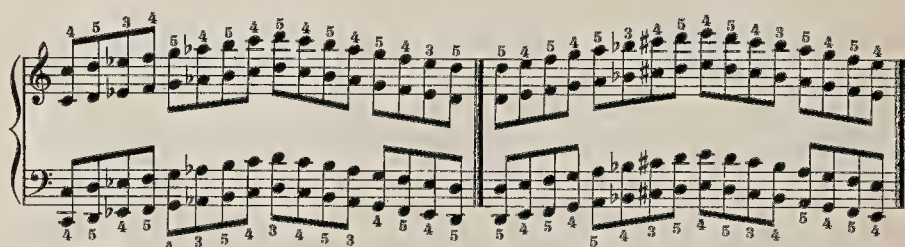
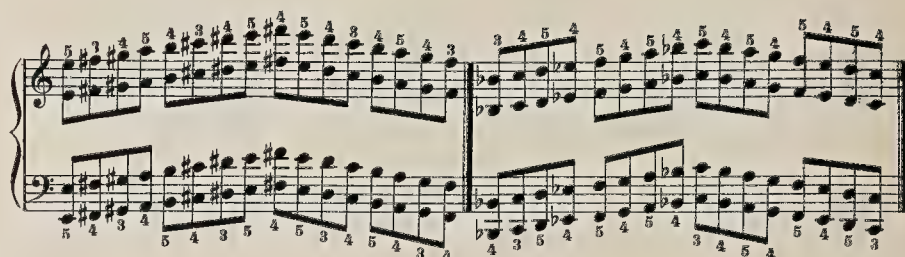
First system of piano music, measures 1-4. Treble and bass staves with eighth-note patterns. Fingering numbers (3), (5), 4 are present above and below notes.

Second system of piano music, measures 5-8. Treble and bass staves with eighth-note patterns. Fingering numbers 3, 4, 5 are present above and below notes.

Legato Octaves.

Third system of piano music, measures 9-12. Treble and bass staves with eighth-note patterns. Fingering numbers 3, 4, 5 are present above and below notes.

Fourth system of piano music, measures 13-16. Treble and bass staves with eighth-note patterns. Fingering numbers 3, 4, 5 are present above and below notes.



The Scales here given will serve to suggest convenient fingering for all other Scales, major and minor. Legato octaves may also be practiced, both in diatonic and chromatic passages, with the first and fifth (?) fingers only, by adroitly shifting the hand from one octave to the other without change of fingers. It is also recommended to practice regularly the arm touches in all major, minor and chromatic scales and broken chords.



+) Alternate fingerings in the Chromatic Scale.

Modern Pianoforte Technique.

A. S. VOGT.

SCALES AND ARPEGGIOS.

For a thorough understanding of the Scales and Arpeggios the pupil should be taught their theory as well as their practical execution. Teachers should always insist upon the memorization of all Scales and Arpeggios.

As facility is acquired the scale should be practiced in every variety of speed, tone, touch and accentuation. For beginners the following form of the scale will be found beneficial practice:—



Following the study of the ordinary unrhythimized forms of the scales, a systematic course of practice in accentuation in various rhythms should be taken up. In accenting the first of each group of three notes, the compass of the movement may be limited to three octaves. In groups of four notes the compass should be extended to four octaves. Groups of six, eight and nine notes respectively should also be practiced in all keys. Groups of six notes may extend through three octaves played twice through, and groups of eight notes through four octaves also repeated once. In groups of nine notes the scale should be played through three octaves three times, ascending and descending.

The following examples will serve as models of scales accented in groups of three and four respectively.

Three musical examples of scales with accents. The first example shows a treble and bass staff with eighth-note scales, with accents marked above groups of three notes. The second example shows a treble and bass staff with eighth-note scales, with accents marked above groups of four notes. The third example shows a treble and bass staff with eighth-note scales, with accents marked above groups of three notes. Fingerings are indicated by numbers 1 through 5.

In order to economize space the Scales in contrary motion are omitted from this work. They should however be practiced in various forms, the fingering to agree with that indicated in the scales as given in corresponding forms in similar motion. The following examples will serve as models in C-Major:—

Beginning with the unison.



Beginning with the Third.



Beginning with the Sixth.



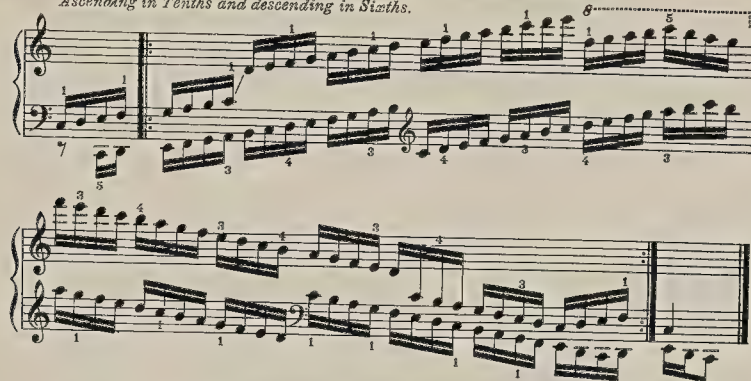
The scales in double Thirds and double Sixths should also be practised in contrary motion. The following form of fingering, in double Thirds, contrary motion, may be applied to all keys.



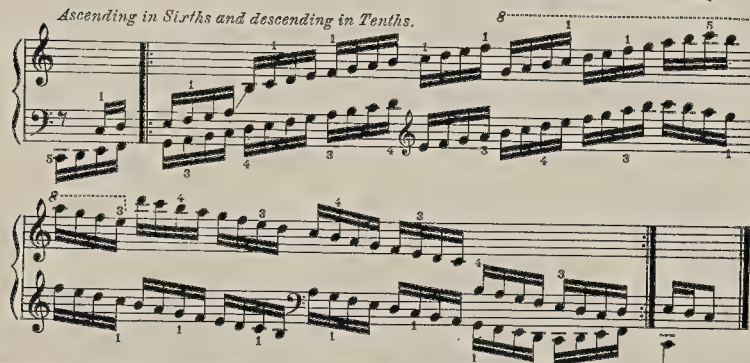
The following two models should also be practised, with appropriate fingering, in all keys...

57

Ascending in Tenths and descending in Sixths.

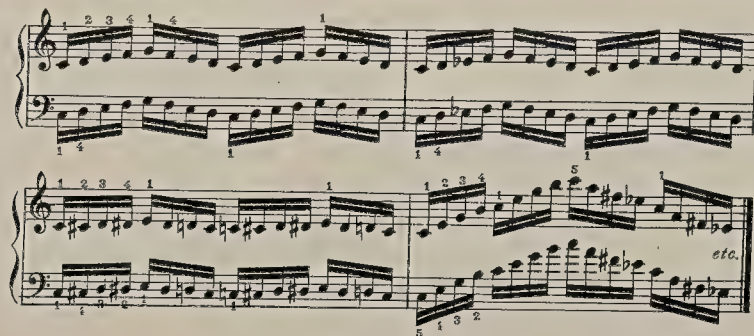


Ascending in Sixths and descending in Tenths.



Besides practicing the scales with different effects in gradations of tone (light and shade) and with crescendo in ascending and decrescendo in descending, it is strongly recommended to practice with different qualities of touch in the two hands, i. e. staccato in the right with legato in the left, and the reverse. Other varieties of touch may also be used in like manner. All scales should likewise be practised in staccato and legato octaves and with the various arm strokes, etc.

A thorough daily practice of the following example, transposed into all keys, is recommended for pupils of the middle and higher grades with regular scale practice:—



MAJOR SCALES.

Scale of C-Major.

Similar motion.
(In Octaves.)



The methods adopted throughout this work for the fingering of scales in Tenths and Sixths will be found the most convenient forms for the purposes of memorization by candidates preparing for examinations in practical music. If desired, the first two degrees of the scale in Tenths (C and D) may be played in the right hand before the left hand begins. The same may also be done in Sixths, in the left hand, before the right hand begins.

In Thirds.^{*)}

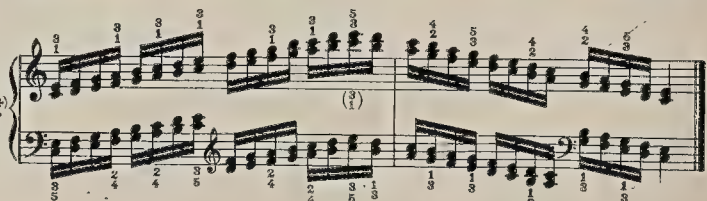


^{*)} The fingering of scales in Tenths is identical with that of Thirds, the upper part being taken an octave higher than in Thirds.

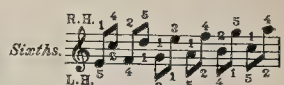
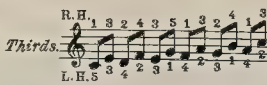
In Sixths.



In double Thirds.^{*)}



^{*)} Double Thirds and double Sixths should also be practiced in broken form, thus:—

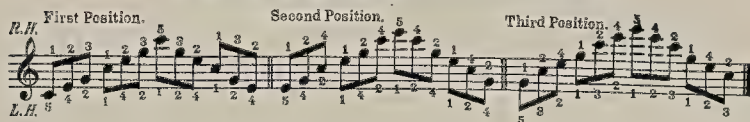


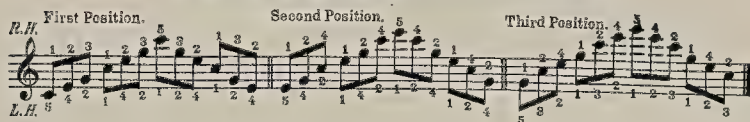
In double Sixths.^{*)}



Arpeggios of the Common Chord in C-Major.

First Position. Second Position. Third Position.

R.H. 

L.H. 

Arpeggios of the Dominant Seventh Chord in C-Major.

First Position. Second Position.

R.H. 

L.H. 

Third Position. Fourth Position.

R.H. 

L.H. 

When the hands are practiced together the left hand may be taken either one or two octaves lower than the right.

*) See note on page 68 referring to alternative fingerings for awkward intervals in arpeggios.

Scale of G-Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



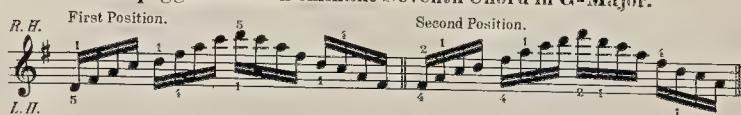
In double Sixths.



Arpeggios of the Common Chord in G-Major.



Arpeggios of the Dominant Seventh Chord in G-Major.



Scale of D-Major.

Similar motion.
(In Octaves.)



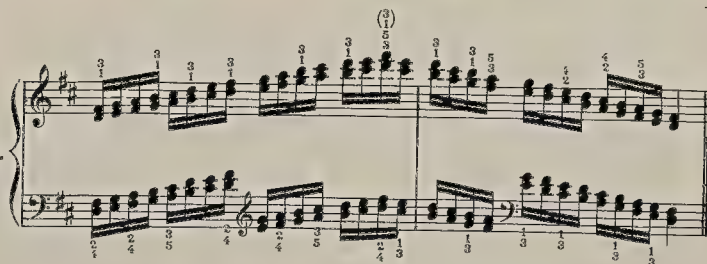
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in D-Major.

R.H. First Position. Second Position. Third Position.

L.H.

Arpeggios of the Dominant Seventh Chord in D-Major.

R.H. First Position. Second Position.

L.H.

R.H. Third Position. Fourth Position.

L.H.

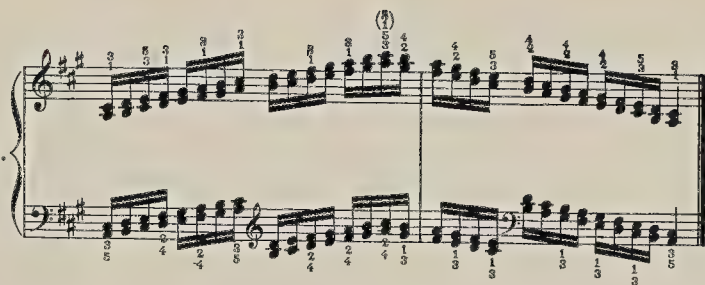
Scale of A-Major.

Similar motion.
(In Octaves.)

In Thirds.

In Sixths.

In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in A-Major.



Arpeggios of the Dominant Seventh Chord in A-Major.



Scale of E-Major.

Similar motion.
(In Octaves.)



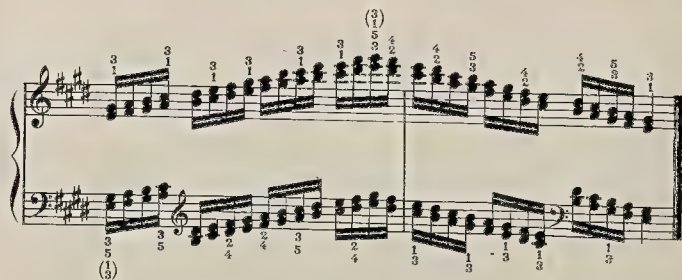
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in E-Major.

First Position. Second Position. Third Position.

R.H.  L.H. 

Arpeggios of the Dominant Seventh Chord in E-Major.

First Position. Second Position.

R.H.  L.H. 

Third Position. Fourth Position.

R.H.  L.H. 

Scale of B-Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in B-Major.



Arpeggios of the Dominant Seventh Chord in B-Major.



Scale of F#-Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in F \sharp -Major.

First Position. Second Position. Third Position.

R.H.

L.H.

Arpeggios of the Dominant Seventh Chord in F \sharp -Major.

First Position. Second Position.

R.H.

L.H.

Third Position. Fourth Position.

R.H.

L.H.

*) The awkward nature of the interval from C \sharp to E \sharp in the regular fingering suggests the alternative order of the fingers as here given. Similar changes may be made in other arpeggios where the regular fingering is inconvenient. In all cases however the regular fingering should be practiced thoroughly, as the order given in the above, as in other alternative fingerings is practically included in the regular routine of one of the remaining positions of the arpeggios.

Scale of D \flat -Major.

Similar motion.
(In Octaves.)

In Thirds.

In Sixths.

Note:—The scale of G \flat -Major, being but an enharmonic change from F \sharp -Major, is omitted.

In double 'Thirds.



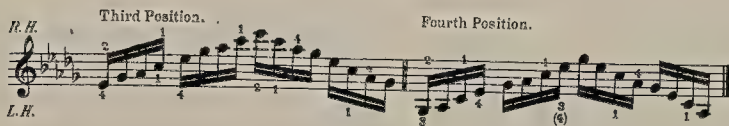
In double Sixths.



Arpeggios of the Common Chord in D^b-Major.



Arpeggios of the Dominant Seventh Chord in D^b-Major.

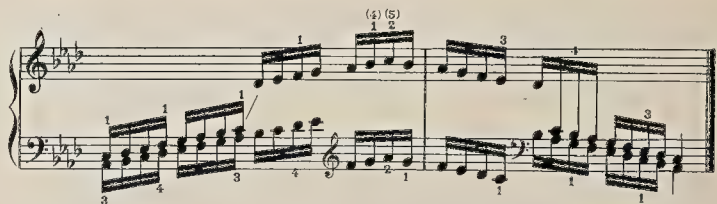


Scale of A^b-Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in Ab-Major.

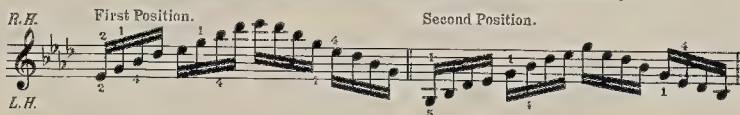
First Position. Second Position. Third Position.

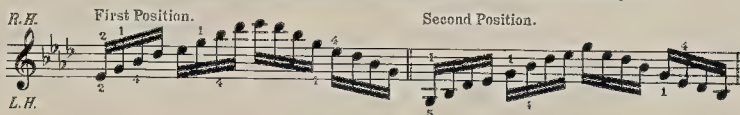
R.H. 

L.H. 

Arpeggios of the Dominant Seventh Chord in Ab-Major.

First Position. Second Position.

R.H. 

L.H. 

Third Position. Fourth Position.

R.H. 

L.H. 

Scale of Eb-Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



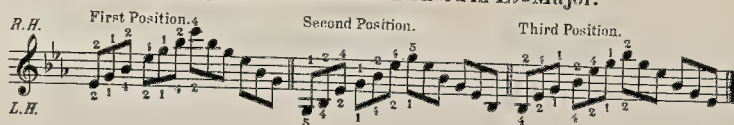
In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in Eb-Major.



Arpeggios of the Dominant Seventh Chord in Eb-Major.



Scale of B \flat -Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.

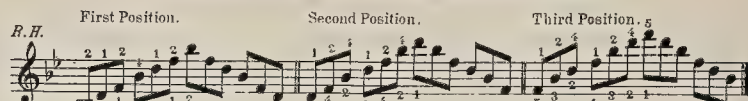
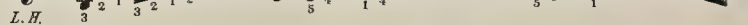


In double Sixths.



Arpeggios of the Common Chord in B^b-Major.

First Position. Second Position. Third Position. 5

R. H. 
 L. H. 

Arpeggios of the Dominant Seventh Chord in B^b-Major.

First Position. Second Position. 5

R. H. 
 L. H. 

Third Position. 5 Fourth Position. 4

R. H. 
 L. H. 

Scale of F-Major.

Similar motion.
(In Octaves.)



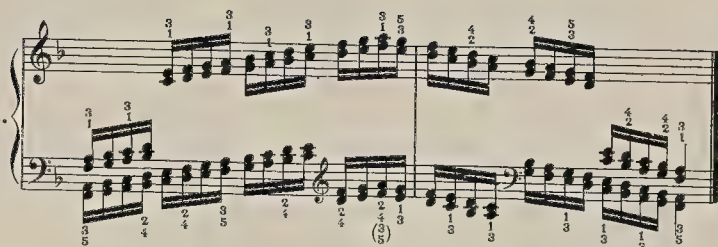
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in F-Major.



Arpeggios of the Dominant Seventh Chord in F-Major.



MINOR SCALES.

Scale of A-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.

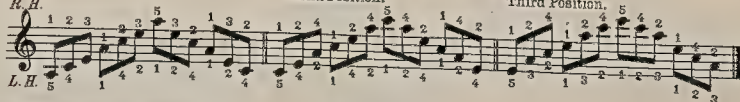


Arpeggios of the Common Chord in A-Minor.

First Position.

Second Position.

Third Position.

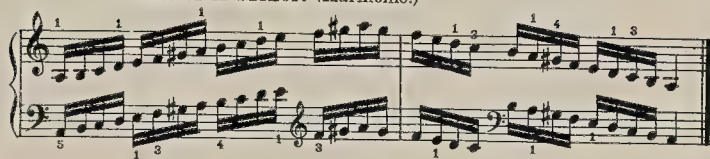


MINOR SCALES.

77

Scale of A-Minor. (Harmonic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in A-Minor.

R. H. First Position.

Second Position.



R. H. Third Position.

Fourth Position.



Scale of E-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



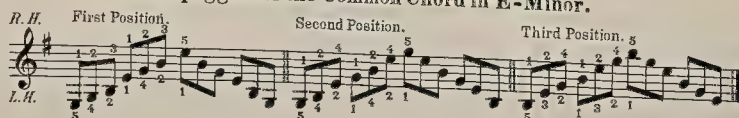
In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in E-Minor.



Scale of E-Minor. (Harmonic.)

79

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in E-Minor.

R.H. First Position.

Second Position

L.H.

R.H.

Third Position.

Fourth Position.

L.H.

Scale of B-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.

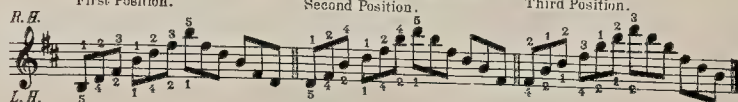


Arpeggios of the Common Chord in B-Minor.

First Position.

Second Position.

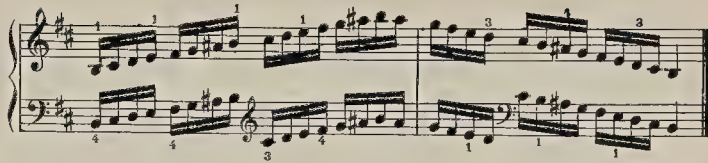
Third Position.



Scale of B-Minor. (Harmonic.)

81

Similar motion.
(In Octaves.)



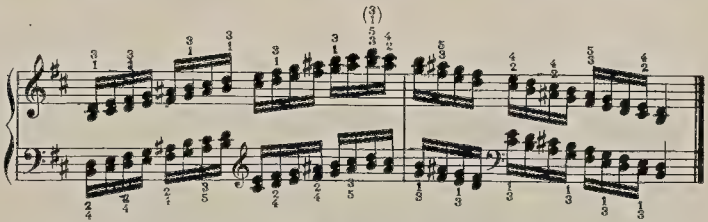
In Thirds.



In Sixths.



In double Thirds.



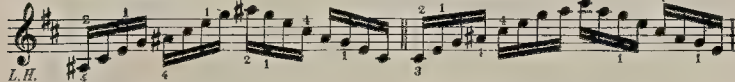
In double Sixths.



Arpeggios of the Diminished Seventh Chord in B-Minor.

R.H. First Position.

Second Position.



R.H. Third Position.

Fourth Position.



Scale of F#-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



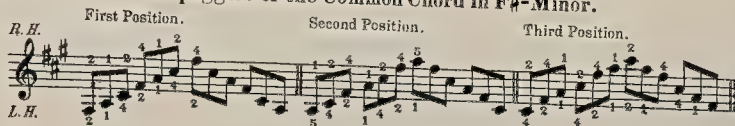
In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in F#-Minor.



Scale of F#-Minor. (Harmonic.)

83

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in F#-Minor.

R.H. First Position.

Second Position.



R.H. Third Position.

Fourth Position.



Scale of C \sharp -Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



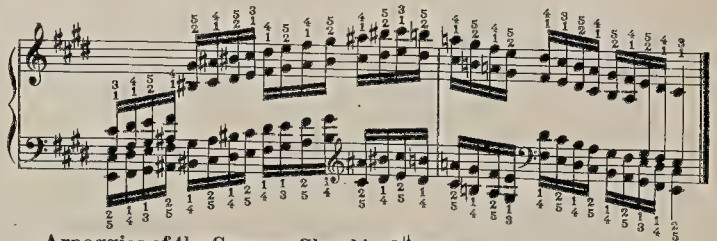
In Sixths.



In double Thirds.



In double Sixths.

Arpeggios of the Common Chord in C \sharp -Minor.

First Position.

Second Position.

Third Position.



Scale of C#-Minor. (Harmonic.)

85

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in C#-Minor.

R. H. First Position.

Second Position.



R. H. Third Position.

Fourth Position.



Scale of G \sharp -Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



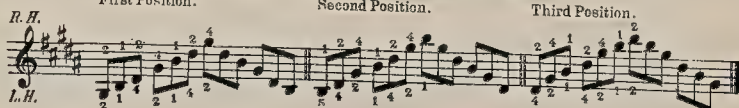
In double Sixths.

Arpeggios of the Common Chord in G \sharp -Minor.

First Position.

Second Position.

Third Position.



Scale of G \sharp -Minor. (Harmonic.)

87

Similar motion.
(In Octaves.)



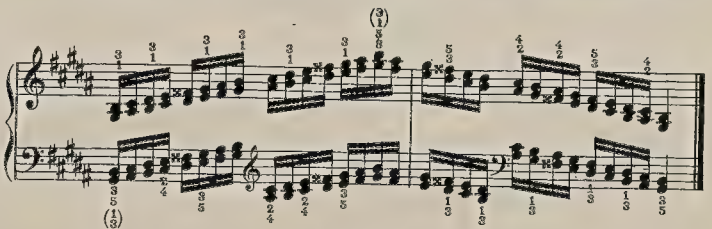
In Thirds.



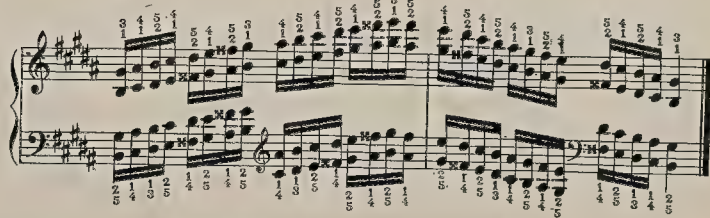
In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in G \sharp -Minor.

R. H.

First Position.

Second Position.



L. H.

R. H.

Third Position.

Fourth Position.



L. H.

+ Scale of D \sharp -Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



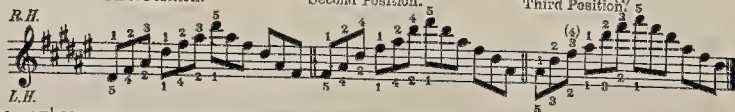
In double Sixths.

Arpeggios of the Common Chord in D \sharp -Minor.

First Position.

Second Position.

Third Position.⁽⁴⁾



+) The Scale of E \flat Minor is omitted, being but an enharmonic change from D \sharp .

Scale of D \sharp -Minor. (Harmonic.)

89

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in D \sharp -Minor.

R. H.

First Position.

Second Position.

L. H.

Third Position.

Fourth Position.

R. H.

L. H.

Scale of B \flat -Minor. (Melodic).

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.

Arpeggios of the Common Chord in B \flat -Minor.

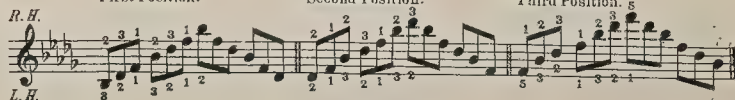
First Position.

Second Position.

Third Position.

R. H.

L. H.



Scale of B \flat -Minor. (Harmonic.)

91

Similar motion.
(In Octaves.)



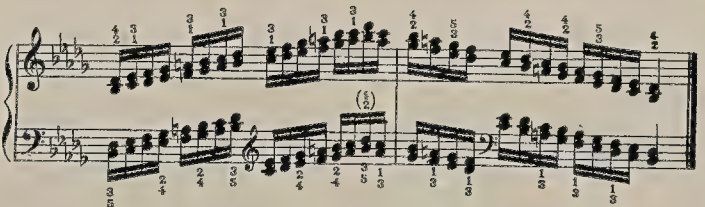
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.

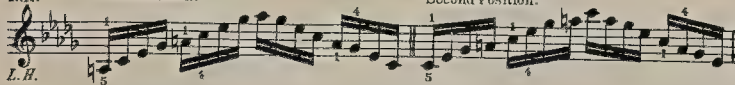


Arpeggios of the Diminished Seventh Chord in B \flat -Minor.

R.H.

First Position.

Second Position.



L.H.

R.H.

Third Position.

Fourth Position.



L.H.

Scale of F-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



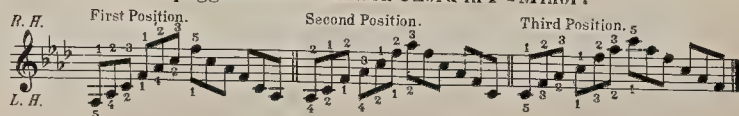
In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in F-Minor.



Scale of F-Minor. (Harmonic.)

93

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in F-Minor.

R. H.

First Position.

Second Position.

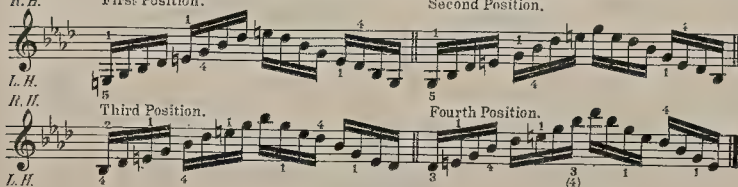
L. H.

R. H.

Third Position.

Fourth Position.

L. H.



Scale of C-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in C-Minor.

First Position.

Second Position.

Third Position.



Scale of C-Minor. (Harmonic.)

95

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



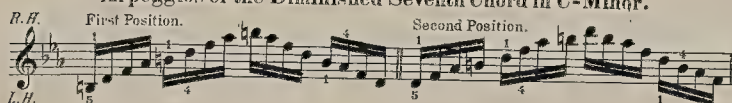
In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in C-Minor.



Scale of G-Minor. (Harmonic.)

97

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



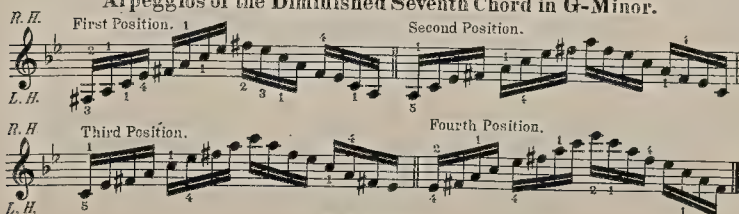
In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in G-Minor.



Scale of D-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



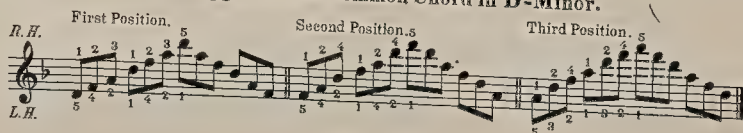
In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in D-Minor.



Scale of D-Minor. (Harmonic.)

99

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in D-Minor.

R.H. First Position.

Second Position.



R.H. Third Position.

Fourth Position.



CHROMATIC SCALES.

Chromatic Scale in Octaves.

Measures 1-4 of the Chromatic Scale in Octaves. The scale is written in treble and bass staves. Measure 1: Treble (C4, C#4, D4, D#4, E4, F4, F#4, G4, G#4, A4, A#4, B4, C5) and Bass (C3, C#3, D3, D#3, E3, F3, F#3, G3, G#3, A3, A#3, B3, C4). Measure 2: Treble (C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, D#4, D4, C#4, C4) and Bass (C4, B3, B#3, A3, A#3, G3, G#3, F3, F#3, E3, D#3, D4, C#4, C4). Measure 3: Treble (C4, B3, B#3, A3, A#3, G3, G#3, F3, F#3, E3, D#3, D4, C#4, C4) and Bass (C4, B3, B#3, A3, A#3, G3, G#3, F3, F#3, E3, D#3, D4, C#4, C4). Measure 4: Treble (C4, B3, B#3, A3, A#3, G3, G#3, F3, F#3, E3, D#3, D4, C#4, C4) and Bass (C4, B3, B#3, A3, A#3, G3, G#3, F3, F#3, E3, D#3, D4, C#4, C4). Fingerings are indicated by numbers 1-3.

Chromatic Scale in Thirds.

Measures 1-4 of the Chromatic Scale in Thirds. The scale is written in treble and bass staves. Measure 1: Treble (C4, E4, G4, B4, C5) and Bass (C3, E3, G3, B3, C4). Measure 2: Treble (C#4, F4, A4, C5) and Bass (C#3, F#3, A#3, C4). Measure 3: Treble (D4, F#4, A#4, C#5) and Bass (D#3, F#3, A#3, C4). Measure 4: Treble (D#4, G4, B4, C5) and Bass (D#3, G#3, B#3, C4). Fingerings are indicated by numbers 1-3.

Chromatic Scale in Sixths.

Measures 1-4 of the Chromatic Scale in Sixths. The scale is written in treble and bass staves. Measure 1: Treble (C4, E4, G4, B4, C5) and Bass (C3, E3, G3, B3, C4). Measure 2: Treble (C#4, F4, A4, C5) and Bass (C#3, F#3, A#3, C4). Measure 3: Treble (D4, F#4, A#4, C#5) and Bass (D#3, F#3, A#3, C4). Measure 4: Treble (D#4, G4, B4, C5) and Bass (D#3, G#3, B#3, C4). Fingerings are indicated by numbers 1-3.

The fingering given above may, by reason of its similarity for both hands, be regarded as the standard. Other fingerings however are frequently met with, and should also be learned by every thorough student, for in many instances they may be most profitably employed. See examples on page 101

The following examples should be carefully practiced after the preceding form has been thoroughly mastered.

101

The image contains six systems of piano exercises, each consisting of a treble and bass staff. The exercises are written in 3/4 time and feature various chromatic and diatonic scales. Fingerings are indicated by numbers 1 through 5 above or below the notes. The exercises are as follows:

- System 1:** Treble staff starts with a C major scale (C4 to G5), bass staff with a C major scale (C3 to C4). Fingerings: Treble (1-4, 1-4, 1-4, 1-4), Bass (3-2-1-3, 2-1-4, 1-3, 1-2-1-3, 2-1-4, 1-3).
- System 2:** Treble staff starts with a D major scale (D4 to A5), bass staff with a D major scale (D3 to D4). Fingerings: Treble (1-4, 1-4, 1-4, 1-4), Bass (1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4).
- System 3:** Treble staff starts with an E major scale (E4 to B5), bass staff with an E major scale (E3 to E4). Fingerings: Treble (1-4, 1-4, 1-4, 1-4), Bass (1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4).
- System 4:** Treble staff starts with an F major scale (F4 to C6), bass staff with an F major scale (F3 to F4). Fingerings: Treble (1-4, 1-4, 1-4, 1-4), Bass (1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4).
- System 5:** Treble staff starts with a G major scale (G4 to D6), bass staff with a G major scale (G3 to G4). Fingerings: Treble (1-4, 1-4, 1-4, 1-4), Bass (1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4).
- System 6:** Treble staff starts with an A major scale (A4 to E6), bass staff with an A major scale (A3 to A4). Fingerings: Treble (1-4, 1-4, 1-4, 1-4), Bass (1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4).

The chromatic scale should also be practiced in Thirds and Sixths and in contrary motion with the various forms of fingering given above.

Still another order of fingering for the chromatic scale and one which is now employed by some of the greatest of living pianists is here given.

The image shows two systems of piano exercises, labeled R.H. (Right Hand) and L.H. (Left Hand), showing alternative fingering for the chromatic scale. The exercises are written in 3/4 time and feature various chromatic and diatonic scales. Fingerings are indicated by numbers 1 through 5 above or below the notes. The exercises are as follows:

- System 1 (R.H. and L.H.):** Treble staff starts with a C major scale (C4 to G5), bass staff with a C major scale (C3 to C4). Fingerings: Treble (1-4, 1-4, 1-4, 1-4), Bass (1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4).
- System 2 (R.H. and L.H.):** Treble staff starts with a D major scale (D4 to A5), bass staff with a D major scale (D3 to D4). Fingerings: Treble (1-4, 1-4, 1-4, 1-4), Bass (1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4).

Chromatic Scale in Major Double Thirds.

First system of the Chromatic Scale in Major Double Thirds. It consists of two staves, Treble and Bass. The Treble staff has two parts: I. (upper voice) and II. (lower voice). The Bass staff has two parts: I. (upper voice) and II. (lower voice). The music is in 3/4 time and features a chromatic scale of major double thirds. Fingering numbers (1-5) are provided for each note.

Chromatic Scale in Minor Double Thirds.

First system of the Chromatic Scale in Minor Double Thirds. It consists of two staves, Treble and Bass. The Treble staff has two parts: I. (upper voice) and II. (lower voice). The Bass staff has two parts: I. (upper voice) and II. (lower voice). The music is in 3/4 time and features a chromatic scale of minor double thirds. Fingering numbers (1-5) are provided for each note.

Chromatic Scale in Double Major Sixths.

First system of the Chromatic Scale in Double Major Sixths. It consists of two staves, Treble and Bass. The Treble staff has two parts: I. (upper voice) and II. (lower voice). The Bass staff has two parts: I. (upper voice) and II. (lower voice). The music is in 3/4 time and features a chromatic scale of double major sixths. Fingering numbers (1-5) are provided for each note.



Chromatic Scale in Double Minor Sixths.



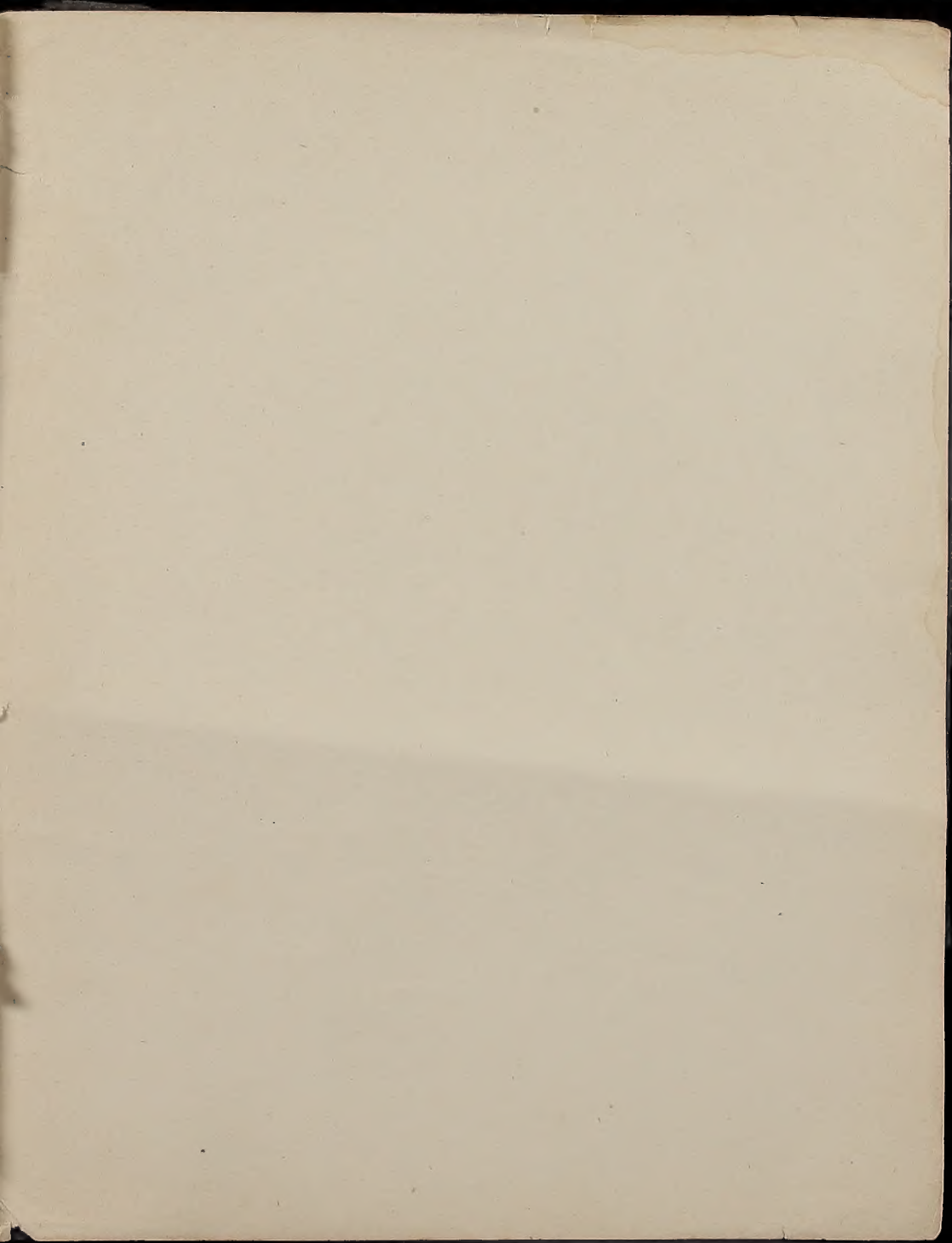
Chromatic Scale in Chords of the Sixth.



Chromatic Scale in Chord of the Diminished Seventh. (Fourth and Fifth.)



Press of
WHALEY, ROYCE & CO. Limited
Winnipeg, Man. Toronto, Ont.



34213

POPULAR PIANO CLASSICS

VOL. II.

CONTENTS

Ariette in F, op. 97	TH. LACE
Au Rouet (At the Spinning Wheel), op. 88	B. GODARD
Bergers et Bergères (Shepherds and Shepherdesses), op. 55, No. 6	B. GODARD
Chant sans Paroles (Song Without Words)	P. TCHAIKOWSKY
Fruhlingstrauschen (Voices of Spring), op. 32, No. 3	CHR. BENDING
Für Elise	L. VAN BEETHOVEN
Gipsy Rondo (Hungarian Rondo)	J. HAYDN
Impromptu-Valse, op. 94	J. RAFF
Introduction and Valse lente, op. 10	M. SIEVEKING
Le Scintille (The Spark), op. 21	L. M. GOTTSCHALK
Les Sylphes, Caprice-Valse	G. BACHMANN
Nocturne, in B flat, op. 9, No. 2	F. CHOPIN
Pan, Pastorale, op. 50	B. GODARD
Ricordiati, Nocturne, op. 26	L. M. GOTTSCHALK
Second Mazurka in B flat, op. 54	B. GODARD
Second Valse, in B flat, op. 95	B. GODARD
Third Mazurka, in B flat, op. 74	B. GODARD
Valse (Posthumous) op. 96, No. 1	F. CHOPIN
Valse-Andante	TH. LACE
Valse-Aragonaise	F. THOMÉ

PRICE, \$1.00 NET

WHALEY, ROYCE & CO., LIMITED

355 MAIN STREET
WINNIPEG, MAN.

188 YONGE STREET
TORONTO, ONT.